

# The New Amberola

# GRAPHIC

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

SUMMER, 1982

41

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50¢



Twentieth Century Sound  
Magnifying Graphophone  
TYPE "BC."

**COLUMBIA**  
**PHONOGRAPH**  
**Co.**

MAKERS OF  
THE FAMOUS  
COLUMBIA RECORDS



Summer, 1982

# The New Amberola Graphic

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## Editor's Notes

Welcome to cartoonist Billy Carroll, whose character Vic Trulla was created just for the GRAPHIC! With each issue, Mr. Carroll will present a new episode in the everyday adventures of "just your average collector."

Many of our regular departments will return with the next issue. The "BC" and New England Phono. articles consume most of this issue, and I felt it best not to serialize them. Look for a new Ray Wile article, a double NML instalment and another Grey Gull update in the next issue.

I am pleased to announce that phonograph expert Charles Hummel has agreed to begin a series of articles on phonograph restoration. Those who saw examples of his work at Syracuse, which included reconditioning the pantograph machine to working condition, will agree that he is tops in this field.

Have a good summer!

M.F.B.

## BACK ISSUES ARE COMING...

Thank you for your patience!

Tell a friend about the GRAPHIC

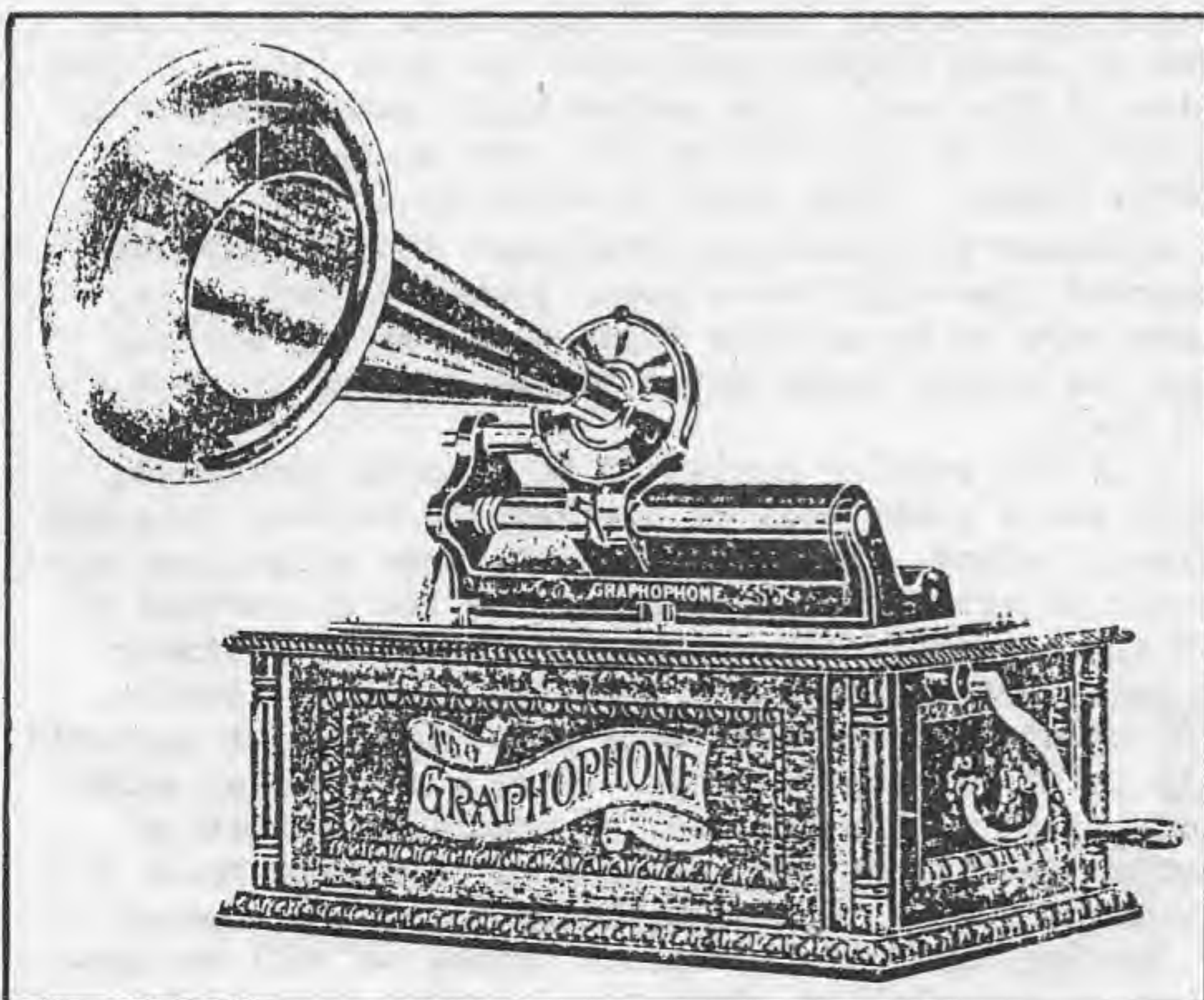
# Columbia "BC" Half Foot Long Records 3.

by Martin Bryan

The years between 1900 and 1910 were exciting ones in the evolution of the recording industry. It was a time when every year brought major improvements, new products, and increased advertising hype. It was a period of stiff competition between disc and cylinder forces (the likes of which we may see in the 1980's with the various home video systems). By the end of the decade all the major components of the industry had been established, and they would see little substantial change or improvement until the advent of electrical recording fifteen years later.

The history of the Columbia enterprise during this period is filled with many successes, but also some colossal failures. Among the latter were 14" disc records, the 1903 Grand Opera series, the 1904 series of double-sided discs, Marconi Velvet Tone records, and the topic of this article, the BC "half foot long" cylinders.

The development of the 6" cylinders began even before an announcement to Columbia dealers of a radically new style of cylinder Graphophone in April, 1905. It was stated that the new machine had already been demonstrated during the end of the St. Louis Exposition and that models were in selected Columbia stores. But as yet, the new machine had no name, and Columbia dealers were invited to submit suggestions, the prize being one of the new machines for the name selected. What made this Graphophone different was a mechanical system of amplification in conjunction with a 4" reproducer diaphragm. In Columbia's ambiguous words, "The result is obtained by taking advantage of a secondary force, the sound being reinforced or relayed, by a means of an ingenious system of levers operating in connection with a friction disc, controlling levers in sympathy with the movement of the reproducer ball on the record." What could be simpler! All this resulted in volume much greater than was available from a cylinder machine heretofore. Therefore, it was known simply as the Loud Speaking Graphophone; it cost \$100 minus horn, would play the "ordinary twenty-five cent record," and had one additional feature which the announcement failed to mention: a 6-inch long mandrel.



THE NEW LOUD SPEAKING GRAPHOPHONE

By July a name had been chosen, and the winning entry was "Twentieth Century" Graphophone. This first model would be known as the "Premier" style. That same month it was announced that a dozen "Twentieth Century" cylinder records had been prepared and were available:

"For a long time there has been a demand for a cylinder record of sufficient length to permit the reproduction of the whole of a song or composition, the limitation of the ordinary normal cylinder making it frequently impossible to reproduce more than one verse and chorus of a song.

"In order to supply this demand a new line of records, half a foot long, has been added to the product of the Columbia Phonograph Co..."



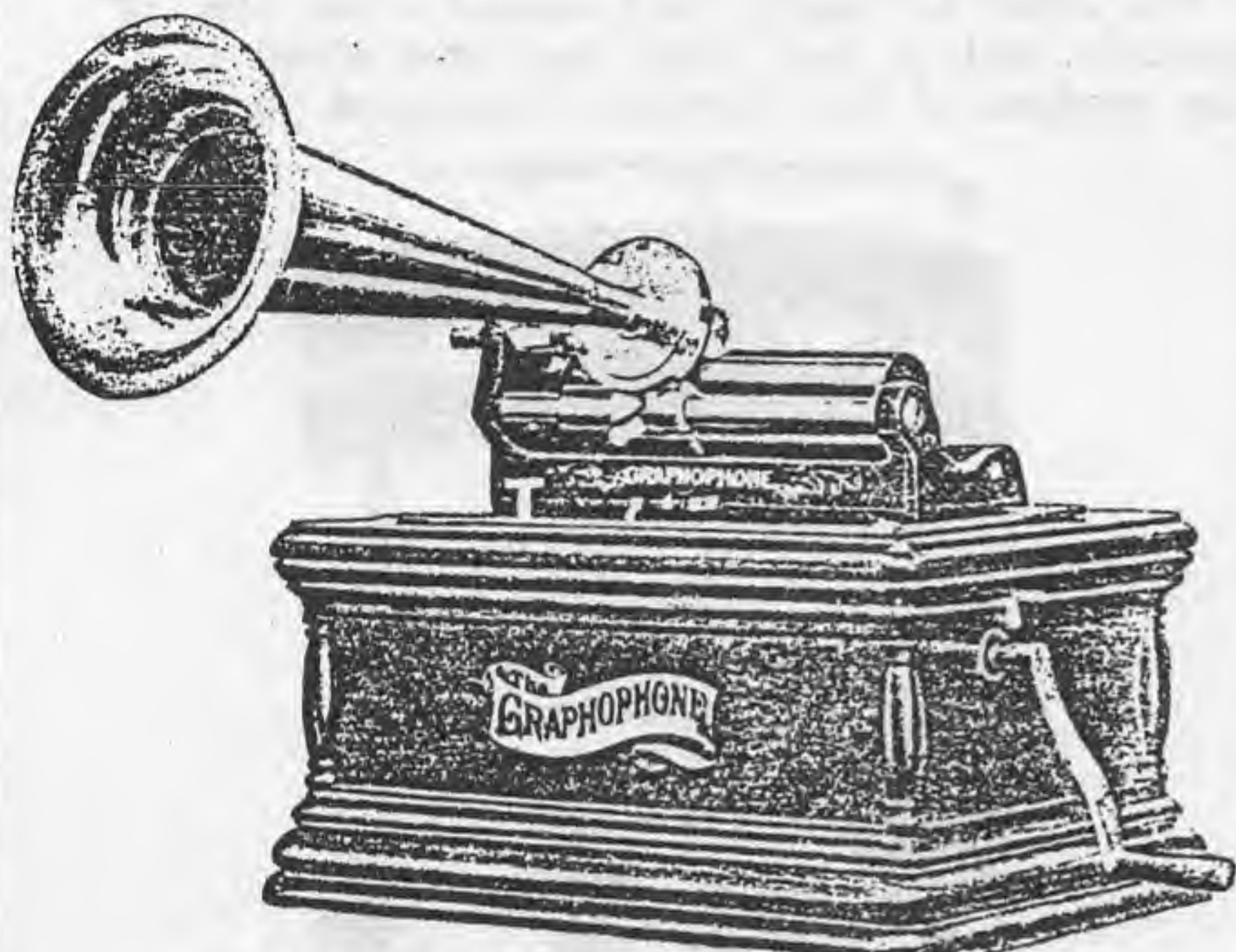
Surprisingly, the new records, with about 50% more music, were initially priced at a dollar each (four times that of the standard Columbia "XP" cylinder)! Since the only machines able to play them were the \$100 model of the 20th Century, the initial sales of the 6-inches must have been extremely limited. However, the company persevered, continuing to issue additional Twentieth Century records periodically. Shortly after the release of the first twelve records the price was reduced to 50¢ each, assuring sales to the limited number of machine owners (this was still twice the price for only 50% more record, however). Somewhere along the way the Premier machine and 6" records were given the designation "BC."

4.

In the meantime, Columbia claimed that the Twentieth Century Graphophone was meeting with enthusiasm wherever exhibited. Whether in open air concerts or in theatres, listeners went away marveling at the machine's tone and volume.

In November the company introduced a new line of cylinder machines for home use employing the "Lyric" reproducer. Two of them, the \$40 Peerless and the handsome Sovereign at \$50, were fitted with 6-inch mandrels. If the "BC" records were to be a financial success, it would be through this line of moderately priced home machines and not the gigantic and expensive Premier.

Meanwhile, Columbia was getting ready to introduce another type of longer playing record. In April, 1906 they brought out their first 12" disc record. The 12" discs didn't get off to any stronger a start than the 6" cylinders, evidenced by the fact that 12" discs with black and silver labels turn up very infrequently nowadays.



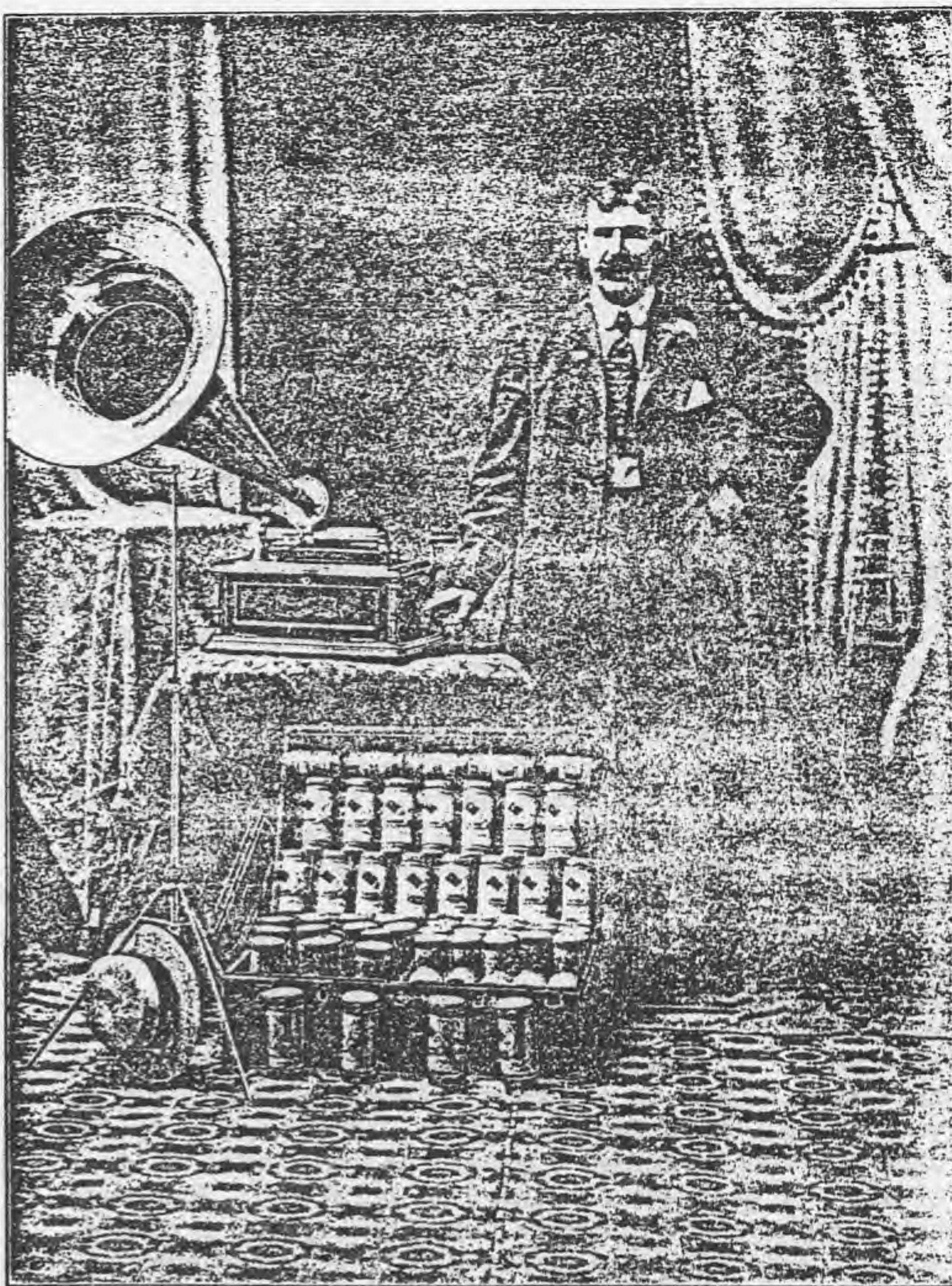
TWENTIETH CENTURY "HOME" GRAPHOPHONE  
(TYPE BM)

In August a second model of the "Twentieth Century" was introduced. Realizing that the Premier had too much volume for domestic use, the Twentieth Century Home (BM) appeared with a three-inch diaphragm.

"While the VOLUME of tone from records played on the new machine is somewhat less than when they are reproduced on the 'Premier', the QUALITY is fully equal to the very best that has been obtained from a cylinder machine. Measured by ordinary cylinder machines, the Twentieth Century 'Home' Graphophone is far in advance of them as to leave no room for comparison."

In spite of its obvious superiority over all "ordinary" machines, the Home had poor sales. A few years ago when Howard Hazelcorn compiled a rarity scale for his booklet on spring-wound cylinder Graphophones, he noted that there were between 101 and 200 of the Premier (BC) style known to him, while known examples of the Home (BM) numbered just one. (Curiously enough, there is also one Twentieth Century Graphophone in existence which was fitted to play the 5" diameter "Grand" cylinders, though Hazelcorn states it was never listed in any contemporary catalogues or advertisements.)

The August issue of The Columbia Record displayed a picture of a St. Louis Graphophone enthusiast by the name of Constance Horeman whose "highest prized possession" was his Twentieth Century Graphophone and collec-



tion of records. It was claimed that he had all of the BC records. In spite of the poor quality of the illustration accompanying this article, we can clearly see his display of them. But also note the vertical row of Edison cylinders across the top of his collection!

In September a second number series (72500's) was introduced. I can only guess that these selections may have been the beginning of an international series and may even have been recorded in France.

The BC cylinder reached its highest state in October, 1906 when a series of six records known as "Twentieth Century Classics" appeared. With artists such as David Bispham and Anton Van Rooy (and a higher price of 75¢ each), the series might have expanded to include all of the artists who were to record for Columbia discs. Think what it would be like to have a BC cylinder by Nordica or Trentini! (Could they have recorded some which were never issued?) But, alas, there were to be no more "Classics"; it was obvious that the series would never become a rival to Victor's Red Seals.

As the regular series of BC records continued, there was a great deal of overlapping between them and Columbia discs. While many of the same selections appeared as 12" discs, even more were the equivalent of 10" discs...after all, at 3 minutes the BC cylinder played about as long as a ten-inch disc, not twelve. Unfortunately there were many selections which appeared only in BC form on Columbia. Many were popular selections, such as the "Rosabelle" quadrille series or George Schweinfest's piano solo of "Yankiana March & Two-Step." More important, however, is the absence of the two Van Rooy Tannhauser arias, as well as anything by Burgstaller, from the Columbia disc list.

Unlike other enterprises of the decade, the series of BC cylinders was not exactly short-lived. Perhaps to satisfy those who had recently purchased Columbia machines with 6" mandrels, the BC records continued to be issued through April, 1909 - a total life of about four years. It is interesting to note that these wax records continued after Columbia dropped single-sided popular discs, and I have reason to believe that they even continued well after 2-minute (XP) records went out of production in favor of the Indestructible line. My source material is weak at this point, so I would like to know just when the last XP records came out.

In any event, the BC "half foot long" records sold poorly during their lifetime, and rarely turn up in shops. (A few years ago the old adrenalin started flowing when I found two wooden boxes full of them in a Maine antique shop, but they were all mildewed beyond recognition!) Obviously the deciding factor against them was the limited number of machines available to play them. The vast majority of Graphophones sold could play just the standard length records, and certainly the Edison company was not going to modify their line to accomodate a rival product.

I have often wondered why Columbia didn't continue this size in unbreakable form. Perhaps it was because the Indestructible Company, who made the celluloid cylinders which Columbia marketed, wasn't equipped to make them, and Columbia didn't feel it economically wise to retool the Indestructible plant for them. But just think what this would have meant when the 4-minute groove was introduced: Columbia could easily have had records which played nearly seven minutes! Surely they would have come up the winner with the longest playing record on the market. Incidentally, Columbia, like Edison, did offer conversion kits so that the new 4-minute Indestructibles could be played on existing machines. Many of their machines with 6-inch mandrels could run for seven minutes with one winding, so it was all possible. But after four years of dismal sales, Columbia just couldn't see any future in the six-inch record. The Twentieth Century had a premature death in 1909!

## Columbia Records for October

"October glows in every cheek,  
October shines in every eye;  
While up the hill and down the dale  
Her crimson banners fly."

The advent of autumn ushers in a brilliant array of the most talented record makers, headed by several grand opera stars of the first magnitude—Anton Van Rooy, David Bispham, Alois Burgstaller, Baldassare, Parvis, Ciaparelli, Rosa Linde Wright—whose perfect Columbia ten and twelve inch discs and Twentieth Century classics constitute in the highest sense, "Grand Opera for the People."

### Twentieth Century Classics—BC

Hans Sach's Song, Als Eva aus dem Paradies (When Eve Left Paradise)—cylinder No. 85062—from "Die Meistersinger," by Wagner, baritone solo in German, sung by Anton Van Rooy with piano accompaniment, is a glorious rendition of one of the brightest, most animated and tuneful songs from Wagner's famous opera.

Wolfram's Fantasy (Blick ich umher)—cylinder No. 85064—from "Tannhauser," by Wagner, baritone solo in German, sung by Anton Van Rooy, with piano accompaniment. Although less popular than the "Evening Star," lovers of Wagner's "Tannhauser" find scarcely less delight in this suave, dignified fantasy. The imaginative address in which the poet minstrel describes to the assemblage in the Hall of Song his idea of the inner meaning of the word "love" is an exquisite bit of music and a highly wrought example of poetic declamation. Herr Van Rooy sings it to perfection.

O du mein holder Abendstern (Evening Star Song)—cylinder No. 85071—from "Tannhauser" by Wagner, baritone solo in German, sung by Anton Van Rooy, with piano accompaniment. Probably no page in Wagner is better known all over the world than this exquisite melody sung by Wolfram in the last act of "Tannhauser." It is, as it were, the swan song of the minstrel, the final outpouring of the devoted singer, who never "tells his love" but watches over his beloved and expresses his soul's longing in an apostrophe to the evening star. Nothing could be more refined, more tender, more pathetic, and more replete with gentle resignation.

Lohengrin's Erzählung (Lohengrin's Narrative)—cylinder No. 85077—from "Lohengrin," by Wagner, tenor solo in German, sung by Herr Alois Burgstaller, with orchestra accompaniment. When Lohengrin, sadly disappointed by Elsa's insistence and curiosity, is at last compelled to tell her his name and whence he has come, he chooses for the purpose the place where he first arrived. In the presence of the king and assembled knights he tells the now repentant Elsa the story of his life and parentage. The themes employed are among the most striking and familiar in Wagner's beautiful opera.

Annie Laurie—cylinder No. 85078—by Douglas and Scott, baritone solo sung by David Bispham, orchestra accompaniment, with great tenderness and depth of feeling, breathing the true Scottish spirit.

Dio Possente from "Faust"—cylinder No. 85079—by Gounod, baritone solo in Italian, sung by David Bispham, with orchestra accompaniment. This is Valentine's famous air sung in the Kermesse scene of Gounod's "Faust."

A listing of BC cylinders begins on the next page.





### The Listing

The following listing of BC cylinders is as complete as I have been able to make it. It contains a little bit of everything: grand opera, vaudeville, minstrelsy, popular songs, dance music, hymns, etc. Uncle Josh collectors can join Bert Williams enthusiasts in searching high and low for the BC obscurities by these artists. The obscurity of the Twentieth Century Classics artists has already been mentioned, but surely the one example by Lucy Marsh is no more common. Until a dry warehouse full of BC records is discovered, most of us will have to be content with poring over the list and pretending we can hear any we choose.

Selections marked with an asterisk (\*) were designated Twentieth Century Classics. The date following the catalogue number indicates month of release.

### Domestic Series

85000		I've Got My Fingers Crossed; You Can't Touch Me (Maxwell)	Byron G. Harlan with Chorus of Children
85001		Peter Piper (S. R. Henry)	Collins and Harlan
85002		The Preacher and the Bear (Arzonias)	Arthur Collins
85003	Announced 7/05	Columbia, the Gem of the Ocean (Shaw)	George Alexander
85004		Bendemeer's Stream (Gatty)	George Alexander
85005		Dans les Larmes - Waltz (Berger)	Columbia Orchestra
85006		In the Shade of the Old Apple Tree (Van Alstyne)	The Columbia Quartette
85007		I Pagliacci - Prologo (Leoncavallo)	Taurino Parvis
85008		Yankee Land - March and Two-Step (Hoffmann)	Prince's Military Band
85009		Eternelle Ivresse Waltz (Betrothal Waltz) (Ganne)	Prince's Military Band
85010		Coax Me - Medley Two-Step (Arr. Prince)	Prince's Military Band
85011		Schubert's Serenade	Julius Herner (Violoncello)
85012		8/05 The Blacksmith's Lay (Egener)	Eric Farr
85013	8/05	Just Before the Battle, Mother (Root)	J. W. Myers
85014	8/05	Tramp, Tramp, Tramp, the Boys Are Marching (Arr. Rollinson)	Columbia Band
85015	8/05	Paddy's Day (Mullen)	J. W. Myers
85016	8/05	In My Merry Oldsmobile (Edwards)	Collins and Harlan
85017	9/05	Hoodoo Doctor Sam (Tabler)	Bob Roberts
85018	9/05	Don't Be So Mean (Morse)	Bob Roberts
85019	9/05	Sea Shell Waltz (Innes)	Leo Zimmerman (trombone)
85020	9/05	Imperial Riflemen March (Eilenberg)	Prince's Military Band
85021	9/05	Making Eyes (H. von Tilzer)	Collins and Harlan
85022	10/05	In the Golden Autumn Time, My Sweet Elaine (Henry)	Frank C. Stanley
85023	10/05	Down Where the Silv'ry Mohawk Flows (Heinzman)	Frank C. Stanley
85024	10/05	A Gay Gossoon - Characteristic March (Kendall)	Vess L. Ossman
85025	10/05	Wistaria - Caprice (Rubsam)	Edward F. Rubsam (Orchestra Bells)
85026	10/05	Mayflower Polka (Rubsam)	Edward F. Rubsam (Orchestra Bells)
85027	11/05	Put Me In My Little Cell (from "Sergeant Brue")	Billy Murray
85028	11/05	Sweethearts in Every Town (from "The Ham Tree")	Billy Murray
85029	11/05	On an Automobile Honeymoon (Schwartz)	Harry Tally
85030	11/05	Turkey in the Straw	Billy Golden

85031	11/05	Rabbit Hash (Golden)	Billy Golden
85032	12/05	The Song Birds are Singing of You (Sullivan)	Albert Campbell
85033	12/05	Men of Harlech (Old Welsh Air)	George Alexander
85034	12/05	Yankee Patrol (Meacham)	Columbia Band
85035	12/05	The Golden Wedding - Vaudeville Specialty (Collins)	Ada Jones and Len Spencer
85036	12/05	Kinloch of Kinloch (Scotch Air) - with variations (Occa)	Marshall P. Lufsky (Piccolo)
85037	1/06	Through the Air (Polka) - with variations (Damm)	Marshall P. Lufsky (Piccolo)
85038	1/06	Way Down Yonder in the Cornfield	The Columbia Quartette
85039	1/06	The Crickets Serenade (A Chirping Characteristic) (Bendix)	Columbia Orchestra
85040	1/06	The Chirpers (Frank)	Prince's Orchestra
85041	1/06	Paddle Your Own Canoe (Morse)	Collins and Harlan
85042	2/06	With Trumpet and Drum - Military March (Weldon)	Prince's Military Band
85043	2/06	Killarney - Two-Step (Hoffmann)	Prince's Orchestra
85044	2/06	College Life - Two-Step (Frantzen)	Prince's Orchestra
85045	9/06	Rose Marie (Molloy)	George Alexander
85046	2/06	Medley Two-Step (Arr. Prince)	Prince's Orchestra
85047	3/06	Waltz from "It Happened In Nordland" (Herbert)	Prince's Orchestra
85048	3/06	Silver Heels - Two-Step (Moret)	Prince's Orchestra
85049	3/06	Lancers from "Miss Dolly Dollars," Figures 1 and 2 (Herbert)	Prince's Orchestra
85050	3/06	Lancers from "Miss Dolly Dollars," Figures 3 and 4 (Herbert)	Prince's Orchestra
85051	3/06	Lancers from "Miss Dolly Dollars," Figure 5 (Herbert)	Prince's Orchestra
85052	4/06	Dearie Waltz - Medley (Kummer and Solman)	Prince's Orchestra
85053	4/06	Golden Sunset Waltzes (Hall)	Prince's Orchestra
85054			
85055			
85056			
85057	5/06	Rosabelle Quadrille, Figure 4 (Bigge)	Prince's Orchestra
85058	5/06	Dal Segno Polka (Woods)	Prince's Orchestra
85059	5/06	Rosabelle Quadrille, Figures 1 and 2 (Bigge)	Prince's Orchestra
85060	5/06	Rosabelle Quadrille, Figure 3 (Bigge)	Prince's Orchestra
85061	5/06	Rosabelle Quadrille, Figure 5 (Bigge)	Prince's Orchestra
*85062	10/06	Hans Sachs' Song (Als Eva aus dem Paradies) from "Die Meistersinger" (Wagner)	Anton Van Rooy
85063	6/06	On to Victory March (Sousa)	Prince's Military Band
*85064	10/06	Wolfram's Fantasy (Blick ich umher) from "Tannhauser" (Wagner)	Anton Van Rooy
85065	6/06	Minstrels - Record A. - Intro: "I Kind of Like to Have You Fussing 'Round"	Rambler Minstrel Company
85066	6/06	The Low Back'd Car (Lover)	George Alexander
85067	7/06	Bill Simmons (I've Got to Dance Till the Band Gits Through) (Spink)	Arthur Collins
85068	7/06	A Dream (Bartlett)	Frank C. Stanley
85069	7/06	Uncle Josh in a Department Store (Stewart)	Cal Stewart
85070	7/06	The Holy City (Adams)	George Alexander
*85071	10/06	O du mein holder Abendstern (Evening Star Song) from "Tannhauser" (Wagner)	Anton Van Rooy
85072	8/06	Is Your Mother In, Molly Malone? (Mills and Everhard)	Billy Murray
85073	8/06	Zulma Mazurka (Roth)	Prince's Orchestra
85074	8/06	The Mississippi Stoker (Williams)	Bert Williams
85075	8/06	Here It Comes Again (Williams)	Bert Williams
85076	8/06	Schottische from "Fantana" (Hubbell)	Prince's Orchestra
*85077	10/06	Lohengrin's Erzählung (Lohengrin's Narrative) from "Lohengrin" (Wagner)	Herr Alois Burgstaller
*85078	10/06	Annie Laurie (Douglas-Scott)	David Bispham
*85079	10/06	Dio Possente from "Faust" (Gounod)	David Bispham
85080	9/06	Travel On (Brymm)	Ada Jones and Len Spencer
85081	10/06	Let Me See You Smile (Fischer)	Ada Jones and Len Spencer
85082	10/06	Mr. and Mrs. Flannigan at a Base Ball Game (Descriptive) (Porter)	Steve Porter
85083	11/06	Yankiana - March and Two-Step	George Schweinfest (Piano)

85084	11/06	Camp Meeting Time (Van Alstyne)	Collins and Harlan
85085	11/06	Flannigan's Night Off (Descriptive)(Porter)	Steve Porter
85086	12/06	Let It Alone (Williams-Rogers)	Bert Williams
85087	12/06	Abraham Jefferson Washington Lee (H. Von Tilzer)	Arthur Collins
85088	12/06	When Tommy Atkins Marries Dolly Gray (Edwards)	Billy Murray
85089	1/07	You're My Heart's Desire; I Love You, Nellie Dean (Armstrong)	Columbia Quartette
85090	1/07	Looking This Way (Van De Venter)	Anthony and Harrison
85091	1/07	I'm Going Right Back to Chicago (Van Alstyne)	Arthur Collins
85092	1/07	Cherry Hill Jerry (Lowitz)	Ada Jones and Len Spencer
85093	1/07	The Musical Yankee (Spencer)	Len Spencer
85094	2/07	High School Cadets March (Sousa)	Prince's Military Band
85095	2/07	Semper Fidelis March (Sousa)	Prince's Military Band
85096	2/07	The Mouse and the Clock (Descriptive)(Whitney)	Prince's Military Band
85097	2/07	Annie Laurie (Scott)	The Columbia Quartette
85098	2/07	Jigs and Reels Medley (Arr. Prince)	Walter Biedermann (Violin)
85099	2/07	O Happy Day! O Blissful Day! (Gotze)	George Alexander
85100	2/07	If the Man in the Moon Were a Coon (Fischer)	Bob Roberts
85101	2/07	Somebody's Waiting for You (Gumble)	Frank C. Stanley
85102	3/07	Manhattan Beach March (Sousa)	Prince's Military Band
85103	3/07	"Edna" Mazurka (Prince)	Thomas Mills (Orchestra Bells)
85104	3/07	Old Black Joe (Foster)	The Columbia Quartette
85105	3/07	Take a Little Ride With Me (Morse)	Miss Stevenson and Mr. Stanley
85106	3/07	I'll Sing Thee Songs of Araby (Clay)	Henry Burr
85107	3/07	Patrol of the Scouts (Boccalari)	Prince's Military Band
85108	3/07	The Skylark Polka (Cox)	Marshall P. Lufsky (Piccolo)
85109	4/07	Panama Rag - Two-Step (Seymour)	Ossman-Dudley Trio
85110	4/07	Minstrels - Record B. - Intro: "My Kickapoo Queen"	The Rambler Minstrel Company
85111	4/07	A Meeting of the Hen Roost Club (Descriptive)(Stewart)	The Columbia Quartette
85112	4/07	Just for To-night (French)	Anthony and Harrison
85113	4/07	Holy, Holy, Holy, Lord God Almighty (Dykes)	George Alexander
85114	4/07	Any Old Time at All (Jerome-Schwartz)	Arthur Collins
85115	4/07	The Land League Band (Kelly)	J. W. Myers
85116	5/07	The New Parson at the Darktown Church (Descriptive)(Stewart)	Columbia Quartette
85117	5/07	Sometime We'll Understand (McGranahan)	Anthony and Harrison
85118	5/07	Crucifix (Faure)	Stanley and Burr
85119	5/07	O Dry Those Tears (Del Riego)	Henry Burr
85120	5/07	Ground Hog Day at Pumpkin Center (Stewart)	Cal Stewart
85121	6/07	That Welcome On the May Ain't Meant for Me (Edwards)	Collins and Harlan
85122	6/07	Sing Me Those Pretty Songs Again	J. W. Myers
85123	6/07	Nobody's Little Girl (Morse)	Byron G. Harlan
85124	6/07	Uncle Josh and the Labor Union (Stewart)	Cal Stewart
85125	7/07	Oriental Serenade	Prince's Military Band
85126	7/07	Overture to "Semiramide" (Rossini)	Prince's Military Band
85127	7/07	O Loving Father	George Alexander
85128	7/07	Blondy (Meyer)	Ada Jones and Len Spencer
85129	7/07	Uncle Josh in a Chinese Laundry (Stewart)	Cal Stewart
85130	8/07	Negro Laughing Song	George W. Johnson
85131	8/07	Medley of Old Time Songs	The Columbia Quartette
85132	9/07	Medley Two-Step (Arr. Halle)	Prince's Orchestra
85133	9/07	Adorée - Valse Lente (Legrand)	Prince's Orchestra
85134	9/07	Medley Waltz (Arr. Prince)	Prince's Orchestra
85135	9/07	Waltzes from "The Red Mill" (Herbert)	Prince's Orchestra
85136	9/07	Many's the Time (Rose-Fischer)	Collins and Harlan
85137	9/07	Little Black Lamb (Muck-Morse)	Stanley and Burr
85138	9/07	Face to Face (Johnson)	Henry Burr
85139	9/07	Chimmie and Maggie in Nickel-Land	Ada Jones and Len Spencer
85140	9/07	Uncle Josh in Society (Stewart)	Cal Stewart
85141	10/07	Love's Whisper - Waltz (Boehnleine)	Prince's Orchestra
85142	10/07	Luna Waltz from opera "Lady Luna" (Lincke)	Prince's Orchestra

85143	10/07	Medley Two-Step - Popular Airs	Prince's Orchestra
85144	10/07	Minstrels, Intro: "My Creole Saidee"	The Rambler Minstrel Company
85145	10/07	My Mother's Bible (Tillman)	Anthony and Harrison
85146	10/07	Lord, I'm Coming Home (Kirkpatrick)	Anthony and Harrison
85147	10/07	The Indifferent Mariner (Macy)	Frank C. Stanley
85148	10/07	Virginia House Warming - Characteristic March and Two-Step (Evans)	Prince's Orch.
85149	11/07	Red Wing - Intermezzo Two-Step (Mills)	Prince's Orchestra
85150	11/07	The Brookfield - Two-Step	Prince's Orchestra
85151	11/07	Bringing in the Sheaves	Anthony and Harrison
85152	12/07	I'm Happy When the Band Plays Dixie - Two-Step	Prince's Orchestra
85153	12/07	Flanagan at the Tailor's (Porter)	Steve Porter
85154	12/07	Uncle Josh Plays Santa Claus (Stewart)	Cal Stewart
85155			
85156	3/08	Wedding Bells	Ada Jones and Len Spencer
85157	3/08	Uncle Josh Gets a Letter from Home (Stewart)	Cal Stewart
85158	3/08	'Neath the Old Acorn Tree, Sweet Estelle (Helf)	Albert Campbell
85159	6-7-8/08	Barn Dance, "Dancing in the Barn" (Arr. Ernst)	Prince's Orchestra
85160	6-7-8/08	Honey, Won't You Please Come Down? (Reed)	Collins and Harlan
85161		Somebody's Waiting for You (Gumble)	Frank C. Stanley
85162		On Our Honeymoon - Barn Dance (Harris)	Prince's Orchestra
85163			
85164		I Love You So (Lehar)	Miss Stevenson and Mr. Stanley
85165	1/09	The Soldier's Song, from "Sarennia"	Frederick Wheeler
85166	2/09	Jolly Good Fellows	Frederick Wheeler
85167	2/09	Salut d'Amour (Elgar)	George Stehl (Violin)
85168		Are You Sincere? (Gumble)	Lucy Marsh and Henry Burr
85169		Medley of Popular Choruses	The Columbia Quartette
85170	2/09	Eureka - Cake Walk	Charles Specht (Accordion)
85171			
85172			
85173	1/09	Down in Georgia on Camp-meeting Day (Bivins)	Harlan and Collins
85174	2/09	Minstrels, Intro: "We Won't Go Home Until Morning Bill"	Peerless Minstrels
85175	2/09	Humorous Paraphrase on "I'm Afraid to Come Home in the Dark"	Prince's Military Band
85176	1/09	The Phantom Brigade (A Dream Picture) (Myddleton)	Prince's Orchestra
85177	1/09	A Busy Week at Pumpkin Center (Stewart)	Cal Stewart
85178	3/09	When Summer Days Are Gone (Christie)	Columbia Male Quartette
85179			
85180			
85181	2/09	Cohan's Pet Names	Herbert Clarke and Josephine De Butts
85182	2/09	Uncle Josh Has His Photograph Taken (Stewart)	Cal Stewart
85183	4/09	The Widow Dooley	Ada Jones and Len Spencer
85184	3/09	Uncle Josh's Barn Dance	Cal Stewart and Quartette
85185	3/09	Roses Bring Dreams of You (Ingraham)	Columbia Male Quartette
85186			
85187	4/09	In Those Good Old Country Days (Bryan)	Harry Tally
85188	4/09	First Day of April at Pumpkin Center (Stewart)	Cal Stewart
85189	4/09	My Bambazoo (Snyder)	Harlan and Collins

#### International Series

72500	9/06	Brunette Polka (Bosc)	Columbia Orchestra
72501	10/06	Tout Feu Tout Flamme - Polka Japonaise (Berger)	Columbia Orchestra
72502	9/06	Oh! Les Femmes! - March and Two-Step (Lincke)	Columbia Orchestra
72503	10/06	Sympathie - Valse Melodique (Mezzacapo)	Columbia Orchestra
72504	10/06	Modern Style - Schottische (Berger)	Columbia Orchestra
72506	9/06	La Czarine - Russian Mazurka (Ganne)	Columbia Orchestra
72510	6/07	Curassier-Attaque - Gallop	Columbia Orchestra

## Club And Society News

Members of The New England Society for the Preservation of Recorded Sound gathered for a meeting at the home of John and Bonnie Powers in South Harpswell, Maine on June 5th. Each member had been asked to bring a record of a mechanical musical instrument or a piano to share in the program. An amazing variety of street pianos, street organs, and pianos on both discs and cylinders was the result. Bill Bryant showed and played his recently acquired 14" Victor single-sided record.

The organization's next meeting will be at Rockland, Maine on August 21 and will be preceded by a lobster supper. There will be a special video presentation on the transition from silent to sound motion pictures. Readers in the northern New England area who would like further details may contact the GRAPHIC editor.

The Association for Recorded Sound Collections (ARSC) held its sixteenth annual convention in May at Syracuse University. This year's program, under the guidance of J. Peter Bergman, had something for everyone. While space prevents going into great detail, your editor will hit some of the highlights of the convention.

The four-day convention opened on Thursday, the 20th, with a panel session devoted to the oral history of ARSC. Since we were meeting at the site of the very first ARSC convention, it seemed appropriate to trace some of the developments of the organization over the past decade and a half.

Jack Raymond followed with his presentation on early "original cast" recordings from Broadway musical shows. His talk was illustrated with selected recordings, most of which have never been reissued on LP. Mr. Raymond's presentation coincided with the publication of his new book Show Music on Record.

Next came Tom Owen and David Hall with their discussion of the Mapleson cylinders. Lionel Mapleson, who was music librarian at the Metropolitan Opera House, used an Edison phonograph to make recordings of actual performances from 1901 to 1903. He first recorded from the prompter's box located on the stage, and later from a catwalk above it using a large recording horn. Most of his original records were shipped to relatives in England and have subsequently become lost. Of those few remaining in this country, the Rodgers and Hammerstein Archives of the New York Public Library at Lincoln Center now own most of them. For the past year they have been engaged in identifying and re-recording the cylinders, using the most modern equipment and technology in the transfer. In the course of the project, Hall made contact with surviving members of the Mapleson family. Not only was he able to include the few remaining cylinders in their possession in the R & H project, he was also permitted to study the diaries kept by Lionel Mapleson. It was there that he discovered the actual date that Mapleson purchased his Edison Home (some had speculated years ago that the machine was a gift of

Edison himself). He also uncovered the fact that Leo Stern had presented Mapleson with a Bettini recorder to try on his newly acquired machine. Mr. Hall likened this to the modern day gift of the latest stereo cartridge!

The re-recording project complete, the Rodgers and Hammerstein Archives now have some 144 Mapleson cylinders preserved in state of the art technology. It is hoped that the best of what remains will eventually find its way to LP issue so that the general public may hear opera, as they say, "live from the Met" - turn of the century style.

Late that afternoon members were treated to a tour through the new audio archive and studio at Syracuse, presided over by the venerable Walter Welch (co-author of From Tinfoil to Stereo). The studio is of the latest acoustic design and will be used for the purpose of re-recording Edison Diamond Discs. A very impressive display of machines, on loan from the Charles Edison Foundation, greeted us on arrival. Many of the machines had recently been restored by Charles Hummel, who was only too happy to demonstrate them. Here the visitor could see an operating Class M cylinder machine, an Edison C-2 radio-phonograph combination which could play either Diamond Discs or needle-cut records, and an Edison pantograph machine. The pantograph was a device for making duplicate cylinders mechanically in the days before they were moulded. In the course of the afternoon, Mr. Hummel duplicated ten brown wax cylinders of "Happy Heinie," which he promised would not find their way to flea markets as originals!

That evening, anyone who wished was invited to hear the tapes of the Mapleson cylinders in one of the rooms of our high-rise dormitory. The Mapleson cylinders! They're almost beyond description. A number of them have deteriorated to such a state that listening is painful -- a few notes warbled over the roar of unbearable surface noise. But when they're good, they surpass one's wildest expectations. Collectors who are familiar with the limitations of commercial recordings between 1901 and 1903 would be astounded to hear the soloists, the chorus, the symphony orchestra (kettle drums and all), and the thunderous applause of the audience. Clearly, the technology was available at the turn of the century for recordings of this scope. I heard a Soldiers' Chorus from Faust which was just unbelievable; with a little filtering it could pass for an off-the-air recording of the 1930's.

Aside from their technological aspect, the Mapleson cylinders are extremely important in that they offer snatches of voices which would otherwise go unheard. Regardless of the poor quality of some of the cylinders (due mainly to mildew and mould), here are the only examples of Jean De Reszke and Fritz Scheff, who had no commercial recordings. Here is Nordica in her prime; here are Gadske, Eames and Melba proving this was the Golden Age of Opera. Here is Luigi Mancinelli conducting a performance of his "Ero e Leandro." And on and on. Let us hope that these treasures will soon be made available to the public.

On Friday, Martin Williams read a paper entitled "The Value of Alternate Takes," with emphasis on jazz recordings. Because much jazz is improvised, alternate "takes" frequently vary a great deal, as some of his recorded examples proved. Mr. Williams stressed that many of these alternates were never issued and are in danger of becoming lost or even destroyed.

Because the weather had turned off nice, and the remainder of the day's program was not of particular interest, I decided to play hookey and went record hunting!

The next morning David Hamilton, noted reviewer for High Fidelity, gave a talk on the recordings of Igor Stravinsky. This was followed by Jerry Weber's "Discography: Pleasures and Pitfalls," delivered in his own inimitable style!

Ray Wile followed with a paper entitled "Launching the Gramophone in America, 1890-1896." In it, Mr. Wile outlined the difficulty Emile Berliner had in developing his system to a practical and marketable form. When the Gramophone finally reached maturity by the end of the 1890's, Berliner had been all but excluded from the industry he gave birth to.

A panel of audio restoration experts was assembled that afternoon to discuss the latest techniques of the science. As there seemed to be much disagreement as to just what constituted a "correct" restoration, an interesting challenge was issued. If the challenge is taken up, a group of experts will be given a chance to show what each of them can do with an identical recording-- say, Caruso's "Vesti la giubba." The results would then be demonstrated at next year's convention.

That evening was the annual ARSC banquet. Speaker Abraham Veinus, who is on the faculty of the music school at Syracuse, spoke of the effects of mechanical instruments, such as the phonograph, on musical composition. The speaker, incidentally, was the same "A. Veinus" who wrote most of the album leaflets for RCA-Victor's Musical Masterpiece sets from the late 1930's on.

Another highlight for your editor was the Sunday morning presentation by Allen Debus on Bert Williams. Mr. Debus's talk was illustrated with color slides of sheet music covers, several rare Bert Williams records, and concluded with the screening of a silent film made in the teens by the famous comedian. In it, Williams recreated a famous pantomime routine of a card game for which he was famous on the stage.

Peter Bergman concluded the presentations with his talk on the life and recordings of Lotte Lenya, whom he had the honor of knowing and interviewing before her death.

The year's convention ended with the annual swap session in the afternoon.

Not only are these annual gatherings interesting and informative, they also offer collectors, historians, and archivists a chance to get together and become better acquainted. I have had a chance to meet several GRAPHIC subscribers at ARSC conventions, as well as people who are (or were) involved in all aspects of recording - from producers of historical reissues to authorities on various artists. In addition, the association publishes a journal and newsletter periodically, offers grants to members involved in research projects, and so forth. Readers who would like more information may write to Les Wafflen, ARSC, P. O. Box 1643, Manassas, VA 22110.

Next year's convention will be hosted by the Country Music Foundation in Nashville.

The eleventh annual Canadian Collectors' Convention will be held in Ottawa on Saturday, October 2 and Sunday, October 3, 1982. This annual get-together of serious jazz, blues and hot dance record collectors and discographers is sponsored this year by the Montreal Vintage Music Society, with the co-operation of the West Mississauga Jazz Muddies and Jazz Ottawa.

The provisional program includes an informal pre-registration session on the Friday evening. The main events on Saturday are discographical/research reports in the morning, record presentations in the afternoon and jazz films in the evening. There will also be opportunities for the exchange of records. Sunday morn-

ing will be devoted to a visit to the Recorded Sound Collection of the National Library of Canada.

The registration fee of \$35.00 includes admission to all sessions on Saturday and Sunday and lunch and dinner on Saturday. For more information please telephone Ron Sweetman in Ottawa (613-236-5602), Pierre Brosseau in Montreal (514-453-2294) or Gene Miller in Toronto (416-231-4055), or write Ron Sweetman at 508 Gilmour Street, Ottawa, Ontario K1R 5L4, Canada.

The Michigan Antique Phonograph Society will hold their Phonovention-82 this year at Owosso, Michigan on August 13 and 14. There will be a flea market, contests, exhibitions, demonstrations and a banquet. For further details contact John W. Johnson, Box 17, Fowlerville, MI 48836. Phone: (517) 223-8417.

The Vintage Radio and Phonograph Society will hold an auction at the T P & L Building, 519 Lockwood Dr., Richardson, Texas on August 21. For more specific information, write to VRPS, Inc., P. O. Box 5345, Irving, Texas 75062.

## OBITUARIES

Barre (Vt.) Times Argus, July 11, 1982

New York - Maria Jeritza, the internationally renowned soprano who has been called the golden girl of opera's "golden age," died on Saturday (July 10) at St. Mary's Hospital in Orange, N.J., after a long illness. She was 94, and lived in Newark.

She was, said one admitting Metropolitan Opera veteran, a "genuine 24-carat prima donna of the (cont. p. 18)

## New Victor Records

October  
5<sup>th</sup>

1923



JERITZA

### RED SEAL RECORDS

		Double		Single	
		No.	Size price	No.	price
Gioconda—Suicidio (Suicide Remains)	Maria Jeritza	6375	12 \$2.00	74818	\$1.50
(Ponchielli) In Italian				74819	1.50
Alceste—Divinités du Styx (Divinities of the	Maria Jeritza				
Nether World (Gluck) In French					

Modern and classical opera; the "despair" scene from La Gioconda, where the girl street-singer, "crazed by hopeless love," declares there is nothing for her but self-destruction; and the great air from "Alceste," pure, noble and symmetrical as a Greek temple, where the powers who rule the dominion of the Shades are invoked to pity for their living human kindred.

# Mr. Winchester Leases a Phonograph

by Martin Bryan

When a nearby book dealer called a few years ago to say he had come across what looked like a lease for a phonograph, I rushed off with mixed feelings. Could it really be a copy of a lease for a pre-1895 phonograph, or would it turn out to be just another instruction booklet for a Victrola? What I wound up with more than lived up to my hopes, for I came away with some fascinating early correspondence as well as one of the earliest phonograph documents to find its way into a private collection: an 1890 New England Phonograph Company lease.

The New England Phono. Co. was one of the local subsidiaries of the North American Phonograph Co., whose aim it was to distribute Phonographs and Graphophones mainly to businesses. At this time, machines were leased rather than sold, whether to a business or an individual. This system wasn't quite as strange as it first seems, as it was patterned after a similar arrangement established by the telephone interests. But while American Telephone & Telegraph Co. is still operating under this basic principle (as of this writing), the North American Phonograph empire went bankrupt in 1894!

1 Our Mr. Winchester had written a letter of inquiry to the N. E. Phono. Co. on March 4. It was received in Boston and answered the very next day-- overnight mail service 92 years ago!! No catalogue was sent to Mr. W., as undoubtedly none existed which outlined the type of outfit he was interested in. Instead, he received this letter from the general manager of the company, describing what was available. The typewriter, by the way, was still under-

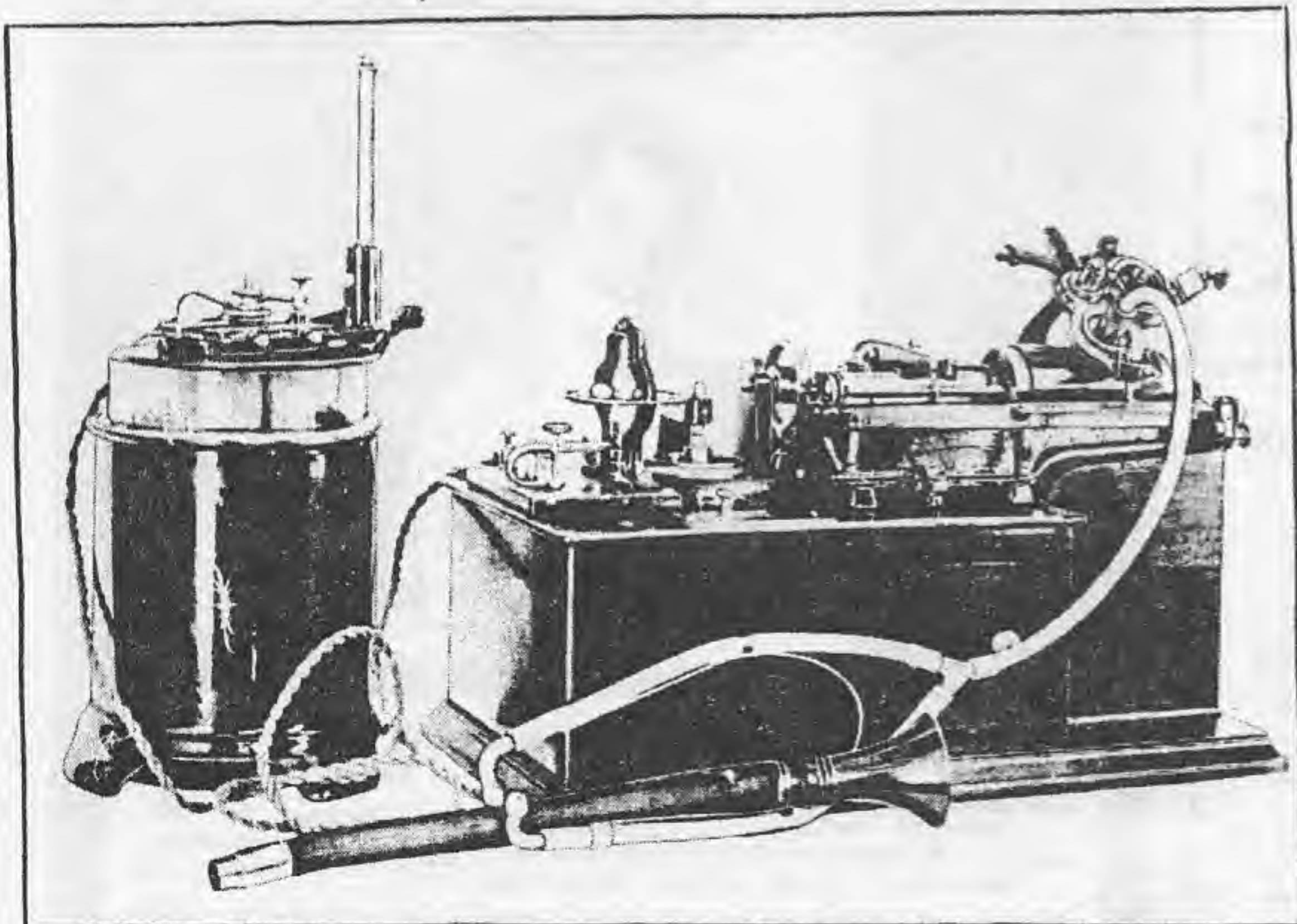
If not delivered, return to  
NEW ENGLAND PHONOGRAPH CO.  
45 BOYLSTON BUILDING,  
657 WASHINGTON STREET,  
BOSTON, MASS.



E.C. Winchester Esq.,

South Windham,

Conn.



An 1889 model of the "Class M" battery powered Edison Phonograph. (From Read & Welch's From Tinfoil to Stereo)

going growing pains, and it looks as if the person who transcribed the letter from a Graphophone was a little inexperienced at co-ordinating the two machines. The rectangle in the upper right corner is rubber stamped; apparently the term "Phonograph-Graphophone" referred to the Bell-Tainter Graphophone. Mr. Sampson is recommending a motor phonograph, which indicates a battery powered machine similar to the one illustrated. After all, the wind-up phonograph hadn't been invented yet!

# SEND THIS BOY TO CAMP!



...or to a picnic!

...or to the beach!

...or to the park!

...or to a flea market!

In fact, he doesn't care where you spend the day together — he just wants to be close to you! He comes on a bright yellow Haynes 100% cotton "Beefy-T" t-shirt, available in sizes: S (34-36), M (38-40), L (42-44) and XL (46-48)

---

Prices: \$5.85 each, postpaid; 2 for \$11.30; 3 for \$16.50; each additional shirt, \$5.25. Foreign customers add 50¢ per shirt.

---

To: The New Amberola Phonograph Co., 37 Caledonia Street  
St. Johnsbury, VT 05819

Send \_\_\_\_\_ Edison t-shirts, sizes indicated below. \$ \_\_\_\_\_

Quantities of each: Sm. \_\_\_\_\_ Med. \_\_\_\_\_ Lg. \_\_\_\_\_ Ex. Lg. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_  
Prov. \_\_\_\_\_

Merritt Malvern reports that the St. Marys, Ontario Jct. Railway station will be declared a National Historic Site on Sunday, August 29, and a celebration is planned. St. Marys is near Stratford, Ont., and is where young Edison worked from time to time as a relief telegrapher. Any readers who would like further information should send Merritt a stamped envelope (or postcard) and he'll forward it to you when available. Contact him at 223 Grimsby Rd., Buffalo, NY 14223.

THE PHONOGRAPH-GRAPHOPHONE.

THE PHONOGRAPH.

NEW ENGLAND PHONOGRAPH COMPANY,

45, 46 AND 47 BOYLSTON BUILDING, 657 WASHINGTON STREET.

UNDER AUTHORITY OF

THE NORTH AMERICAN PHONOGRAPH CO.

AND OF THE SOLE LICENSEE OF

THE AMERICAN GRAPHOPHONE CO.

Dictated to and transcribed  
from the  
Phonograph-Graphophone

A. P. MARTIN,

PRESIDENT.

CHAS. E. POWERS,

TREASURER.

AUG. N. SAMPSON,

GENERAL MANAGER.

BOSTON, March 5th, 1890.

189

E.C. Winchester Esq.,  
South Windham, Conn.

Dear Sir;-

Your favor of the 4th instant is at hand . We desire to say that we lease the Phonograph , for \$40.00 a year, payable quarterly in advance. For the purpose which you indicate in your letter , for home amusement simply, you would require a motor Phonograph , which is covered by the expense of \$40.00 a year, then you would require a battery ,which we could sell you one of two kinds . We could sell you the accumulator battery for \$15.00 or we could sell, what is known as the No.1 primary battery at \$18.00, the latter running one hundred hours . The former running from say twenty to twenty-seven hours , when you would have to have it restored ; presuming that you have an electric light system in your section , this could be very easily done at a very small expense . Blank cylinders would cost you twenty cents apiece and packing. Musical records according to the kind all the way from 75 cents to \$2.00 apiece ; these cover a very large variety of solos from instruments of various kinds, Piano, banjo, violin, piccolo , parlor orchestra, bands, vocal solos etc. A reproducing horn (26 inches) would cost you , with a tripod to have it properly connected would cost you \$7.00 . A twelve inch nickel plated horn would cost you \$3.00 . The extra tubes for hearing would cost all the way from \$3.00 up to \$14.00 according to the number that you had, the latter being sufficient for fourteen people to hear at one time .

Trusting that I have given you something in the neighborhood of what you wished to know, and stating that we should be very glad to reply to any further questions that you might ask,

We remain ,

Yours truly,

*Aug. N. Sampson*  
Gen'l Manager,

New England Phonograph Company.

THE PHONOGRAPH-GRAPHOPHONE.

THE PHONOGRAPH.

## NEW ENGLAND PHONOGRAPH COMPANY,

45, 46 AND 47 BOYLSTON BUILDING, 657 WASHINGTON STREET.

UNDER AUTHORITY OF

THE NORTH AMERICAN PHONOGRAPH CO.

AND OF THE SOLE LICENSEE OF

THE AMERICAN GRAPHOPHONE CO.

A. P. MARTIN,

PRESIDENT.

CHAS. E. POWERS,

TREASURER.

AUG. N. SAMPSON,

GENERAL MANAGER.

Dictated to and transcribed  
from the  
Phonograph-Graphophone

BOSTON, March 7th, 1890. 189

E.C. Winchester Esq.  
So. Windham, Conn.

Dear Sir;-

Your favor of the 6th instant is at hand, contents noted. We have arranged to send you a motor Phonograph with the proper battery and the necessary equipments to make you all right in every way, shape and manner for the purpose for which you desire the machine, that is home amusement and exhibition.

The facts in relation to the trains leaving, have been duly noted and we have telegraphed you to-day that our Mr. Thomas, Superintendent will meet you at Willimantic on Monday next on the arrival of the 8.30 train from Boston and will stay with you sufficiently long to give you the entire insight into the machine and set it up and put you in perfect running order.

Trusting that everything will be perfectly satisfactory and that the machine will please you as we have no doubt it will,

We remain,

Yours truly,

*Aug. N. Sampson*  
Gen'l Manager,

New England Phonograph Company.

2

The first letter was received by Mr. W. the following day. Apparently the terms for leasing a machine were favorable, and he agreed to lease one for "home amusement and exhibition." Note that the superintendent would accompany the machine from Boston (a distance of some 100 miles) to show Mr. W. how to run it. Also note that the initial inquiry took place on March 4th, and three days later all arrangements had been made!

# THE WESTERN UNION TELEGRAPH COMPANY.

This Company TRANSMITS and DELIVERS messages only on conditions limiting its liability, which have been assented to by the sender of the following message. Errors can be guarded against only by repeating a message back to the sending station for comparison, and the company will not hold itself liable for errors or delays in transmission or delivery of Unrepeated Messages, beyond the amount of tolls paid thereon, nor in any case where the claim is not presented in writing within sixty days after sending the message.

This is an UNREPEATED MESSAGE, and is delivered by request of the sender, under the conditions named above.

THOS. T. ECKERT, General Manager.

NORVIN GREEN, President.

NUMBER	SENT BY	REC'D BY	CHECK
1	W. H. G.	17	Paid
Received at		March 7 <sup>th</sup> 1890	
Dated		Boston Mass	
To		C Winchester	
		South W. Winchester Conn	
Our Mr Thomas will leave here Monday Eight Thirty train Meet him at Willimantic New England Photo Co			

3 "Telegram for Mr. Winchester!" Just in case the letter didn't arrive in time (there were no modern "innovations" such as ZIP codes and motorized delivery!), Mr. Sampson also telegraphed the arrival of Mr. Thomas and the phonograph. Whoever wrote out the message in the Western Union office undoubtedly said something like, "New England Phono Co? Must be a mistake..." and promptly changed it to "Photo." After all, "Phono" didn't make much sense in 1890.

Form 116.

## Western Union Telegraph Co.

Pay no Charges to Messenger unless written in Ink in Delivery Book.

No.

Charges

C Winchester  
Paid City

If not delivered, return to  
NEW ENGLAND PHONOGRAPH CO.  
13 AND 14 BOYLSTON BUILDING,  
Cor. Washington & Boylston Sts.,  
BOSTON, MASS.

Mr. E. C. Winchester  
South Windham  
Conn

THE  
NEW ENGLAND  
PHONOGRAPH COMPANY

TO  
E. C. Winchester  
South Windham  
Ct

LEASE

L. Sub  
139

OF

Phonograph No. 6898

Phonograph—Graphophone No.

Term *one year*

Dated *Mar 8.*

1890

4

The lease which accompanied the phonograph very clearly spelled out the terms and restrictions for using the machine. Mr. W. was to pay \$40.00 per year, or \$10.00 every three months—quite a tidy sum for those days. He was not to use any cylinders or devices with the machine which were not licensed by the North American Co. Section 2 indicates that legally he couldn't even remove the phonograph from the town of South Windham! And if ever he got behind in his rent, we presume that Mr. Thomas would again be dispatched from Boston for the purpose of entering "upon the premises of the Lessee...and take away, repossess and enjoy the said personal property."

**This Agreement,** made this *Eighth* day of *March* 1890,  
between the NEW ENGLAND PHONOGRAPH COMPANY, a corporation duly organized under the  
laws of the State of Maine, and acting under authority of THE NORTH AMERICAN PHONOGRAPH  
COMPANY, AND THE SOLE LICENSEE OF THE AMERICAN GRAPHOPHONE COMPANY, party of the first  
part, and hereinafter called the Lessor, and  
*E. C. Winchester* of *South Windham* Ct  
party of the second part, hereinafter called the Lessee,

**Witnesseth:**

That the Lessor has let and hired for use, within the following-described territory, namely:  
The State of Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut, U. S. A.,  
and by these presents doth let and hire for use within said territory unto the said Lessee, the  
following-described machine and personal property:

EDISON PHONOGRAPH. 6898

for the term of **One Year** from the date hereof, at the rent or hire of **Forty Dollars** per year,  
payable quarterly, in advance, from and after the date of delivery to the Lessee of above-described  
personal property.

SECTION 1. And it is further agreed by and between the parties to these presents, that if default shall be made in the  
payment of the rent hereinbefore provided for, or of any of the installments thereof, then it shall be lawful for the Lessor to  
re-enter and said Lessor may re-enter into the possession of the personal property above described, and may enter upon the  
premises of the Lessee and upon any other premises where the same may be found and take away, repossess and enjoy the said  
personal property as though these presents had never been made, without any liability, accountability or responsibility of the  
Lessor to the Lessee, or any other person or persons for so doing, and it is agreed that such re-entry or notice of such re-entry or  
any notice of cancellation and annulment hereof, subsequent to such default, shall operate as a full and complete cancellation and  
annulment of this agreement and license, and the Lessee hereby agrees not thereafter to plead this license in answer to a charge  
of infringement and not, at any time hereafter, to contest or assail, or to aid or encourage others to contest or assail, the validity  
of any patents relating to Phonographs or Phonograph-Graphophones or appliances therefore now held or enjoyed, or which may  
hereafter be held or enjoyed, by The North American Phonograph Company and under which the Lessor herein may hold  
licenses, or of any re-issues or extensions thereof.

SECTION 2. And the Lessee does covenant and agree that the said personal property shall be taken to *South*  
*Windham* Ct and there held and kept, and not removed therefrom without the written  
consent of the Lessor first had and obtained, and at the expiration or sooner determining of the said term that he will quit and  
surrender and deliver possession of the said personal property to the Lessor in like good order and condition, reasonable use and  
wear thereof excepted.

SECTION 3. And the Lessor does covenant that the Lessee, upon paying the above specified rental and upon preforming the  
covenants herein contained on his part shall and may peaceably and quietly have, hold, use and enjoy said personal property  
within the territory aforesaid for the said term. The said Lessee shall not assign this lease, nor sub-let, nor under-let, nor  
sub-hire the said personal property without the written consent of the Lessor endorsed hereon, under penalty of forfeiture and  
damages, and in case of such assignment or sub-letting or under-letting or sub-hiring without such written consent, the Lessor shall  
have the right to take immediate possession of said personal property.

SECTION 4. It is understood by the said Lessee, and hereby agreed, that the personal property hereby leased is and shall at  
all times be and remain the property of The North American Phonograph Company, and that the same is leased and licensed to  
the Lessee herein, under and subject to the restrictions and provisions of a certain agreement made between said The North  
American Phonograph Company and the Lessor herein, dated October 12th, 1888, and not otherwise; and nothing in this  
agreement contained shall be construed as or have the effect of vesting in the Lessee any right, title or interest in or to the same,  
except the right to use the same during the term of this agreement, within the territory aforesaid, upon making each and every  
payment for the use thereof, as herein provided.

SECTION 5. It is understood that this agreement of license is entered into by the Lessor in part consideration of the  
recognition by the Lessee of the validity of, and the Lessee does hereby admit, the validity of all patents relating to Phonographs  
and Phonograph-Graphophones and appliances therefor, now held or enjoyed or which may hereafter be held or enjoyed by The  
North American Phonograph Company and under which the Lessor herein may hold licenses.

SECTION 6. In further consideration of this agreement of license the Lessee hereby agrees not at any time or in any place  
to make, use or sell Phonographs or Phonograph-Graphophones or appliances therefor in infringement of any patents relating to  
Phonographs or Phonograph-Graphophones or appliances therefor now held or enjoyed, or which may hereafter be held or  
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time, or in any place, to use the same except under and by the license and authority of said The North American Phonograph  
Company and of the Lessor so long as any of said patents remain in force, and agrees not to make or purchase or sell or use, at  
any time, extra cylinders, special extras, parts of or appliances for Phonographs or Phonograph-Graphophones except such as  
are made by or under the license or authority of said The North American Phonograph Company.

SECTION 7. It is hereby further expressly understood and agreed that the rights and liabilities herein given to or imposed  
upon either of the parties hereto shall extend to the successors, executors, administrators and assigns of such party, except as  
herein provided, as though they were in each case named.

**In witness whereof,**

NEW ENGLAND PHONOGRAPH CO.,

*Aug. Sampson*  
*Gen'l Mgr.*

The original lease was printed on heavy paper and has been reduced by about 25% to fit on the page.  
The note running across the text was printed in bright red. Collectors of paper items will be intrigued  
by the form number at the top of the lease.

While the fate of Phonograph #6898 will probably never be known, we can at least gain some inter-  
esting information on how it wound up in the tiny village of South Windham, Connecticut.

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EVENING-WEEKENDS

(cont. from page 11)

old school." When Maria Jeritza swept on-stage—a tall, imperious, yet irresistibly feminine woman with a ravishing figure, exquisite face, and shimmering blond hair—audiences knew they were in the presence of a star. And one of the things that made Miss Jeritza a prima donna was that she knew it, too.

Miss Jeritza was one of the great artists ...from 1910 to 1930. It was a time in which opera singers were accorded the sort of mass adulation they hardly receive today. In the two cities in which Miss Jeritza based her career, Vienna and New York, she was a household word, the object of envy and avalanches of gushing newsprint.

Opinions vary as to her greatest role, but there can be no question that the title role in "Tosca" was the part by which the general public knew her best.

Other recent deaths, of interest to our readers, were Al Rinker of Paul Whiteman's Rhythm Boys and Harry Mills of the famous Mills Brothers.

## HERE and THERE

Columbia Records announced recently that they are test marketing a "new" idea—45's pressed on one side only. The new product can be sold at a lower price, as all production costs of the "B" side are eliminated. "So," as Mike Biel put it at an ARSC disco-graphy session, "after 75 years the seven-inch, single-sided disc is coming back!" The innovation is even more ironic because it was Columbia who revolutionized the record industry in 1908 with their double-disc records.

Wendell Moore, publisher of the excellent series of reprints of The Edison Phonograph Monthly, advises us that he has only about 60 copies of volume one left, and that once they are gone there will be no additional printings. We cannot too strongly recommend this series to our readers and urge you to start your series now before the first volume is sold out. We feel certain that you will never regret your purchase. (See Wendell's ad elsewhere in this issue.)

We are in receipt of Jack Raymond's book Show Music on Record and will review it in the next issue. There just isn't enough space to do it justice this time around.

John Salerno sent us samples of the decals he is supplying for restoring Victor horns, and we are very impressed with the quality of these reproductions. If you're going to go to the trouble of refinishing a Victor horn, don't fail to add this authentic final touch.

Veteran trumpet star Edna White's student package has recently been published. The package contains a new recording of her "Suite for Solo Trumpet and Symphony" (as well as some of her Edison records), the trumpet score for her Suite, and her manual, entitled "On Taming the Devil's Tongue." The package will be of special interest to our readers, as it is a meaningful memento of a pioneer Edison recording artist.



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## 78's AUCTION

Periodic auction lists contain just about everything from Billy Murray to Big Band, popular to classical, swing to country & western—but no rock. Send for a copy of the next list; a stamp is always appreciated.



Martin F. Bryan  
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## OLD TIME MUSIC

Drawer B, Barrington, N.J. 08007

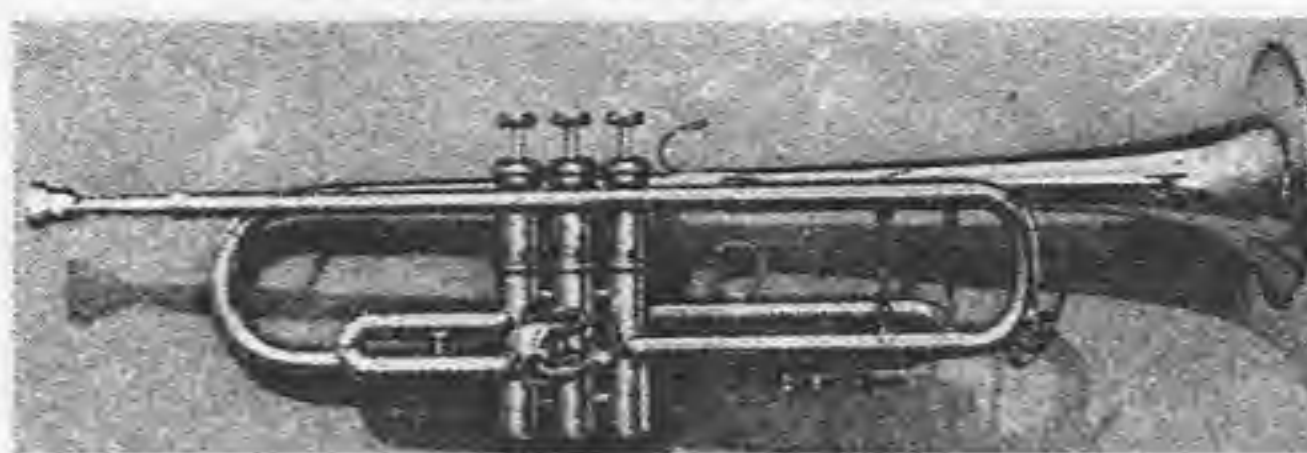
### RECORD AUCTIONS

Our current 78RPM & Cylinder auction features Crosby Brunswicks; operatic "B" series cylinders, 4-min.wax cyl; 1901-04 pre-dog & Monarch Victors; the distinguished collection of Phla.Orch.trumpeter, Harold Rehrig—his classical set albums; misc.domestic & foreign classical vocals & instrumentals; celebrity items; many old popular records; almost 2000 selected collectable records. Send for our current 78RPM & Cylinder auction bklt.

Coming soon—Harold Rehrig's fine classical long-playing collection. Mr. Rehrig, founder of The Philadelphia Record Society, did not seem to bother with common records. Most of these we offer were of limited production runs, and are very collectable; in excellent condition. Reserve your LP auction booklet of the Rehrig Collection now.

# Trumpet Productions

## News Bulletin #1



Trumpet Productions was founded by Edna White late in 1980. It began as a small unit formed for the purpose of promoting Edna White's major composition, SUITE FOR SOLO TRUMPET AND SYMPHONY. It had been premiered on Feb. 9 of 1980 - played by Steven L. Schaffner with the Pioneer Valley Symphony, conducted by Dr. Nathan Gottschalk. As the FIRST original major work for solo B flat trumpet and symphony it assumes importance in musical history. Trumpet soloists who attended this event were much impressed by the music but the consensus of opinion seemed to emphasize the difficulty of performing the work. The composer did not agree with this verdict. Trumpet Productions was formed to counteract the talk of difficult performance. A second recording was made with Gaetan Berton, French virtuoso who flew across the ocean for this purpose in October of 1981. A nominal successful sales program followed with this cassette.

In the fall of 1981, Thomas Dixon, business manager for the company suggested Miss White rewrite her Manual of instructions to demonstrate the system of ease and pleasant performance.



Trumpet Productions now offers a students package. This includes a cassette of the Berton recording of the Suite plus a full copy of the solo part of the entire four movements, plus the Manual which can be used with any good exercise book.

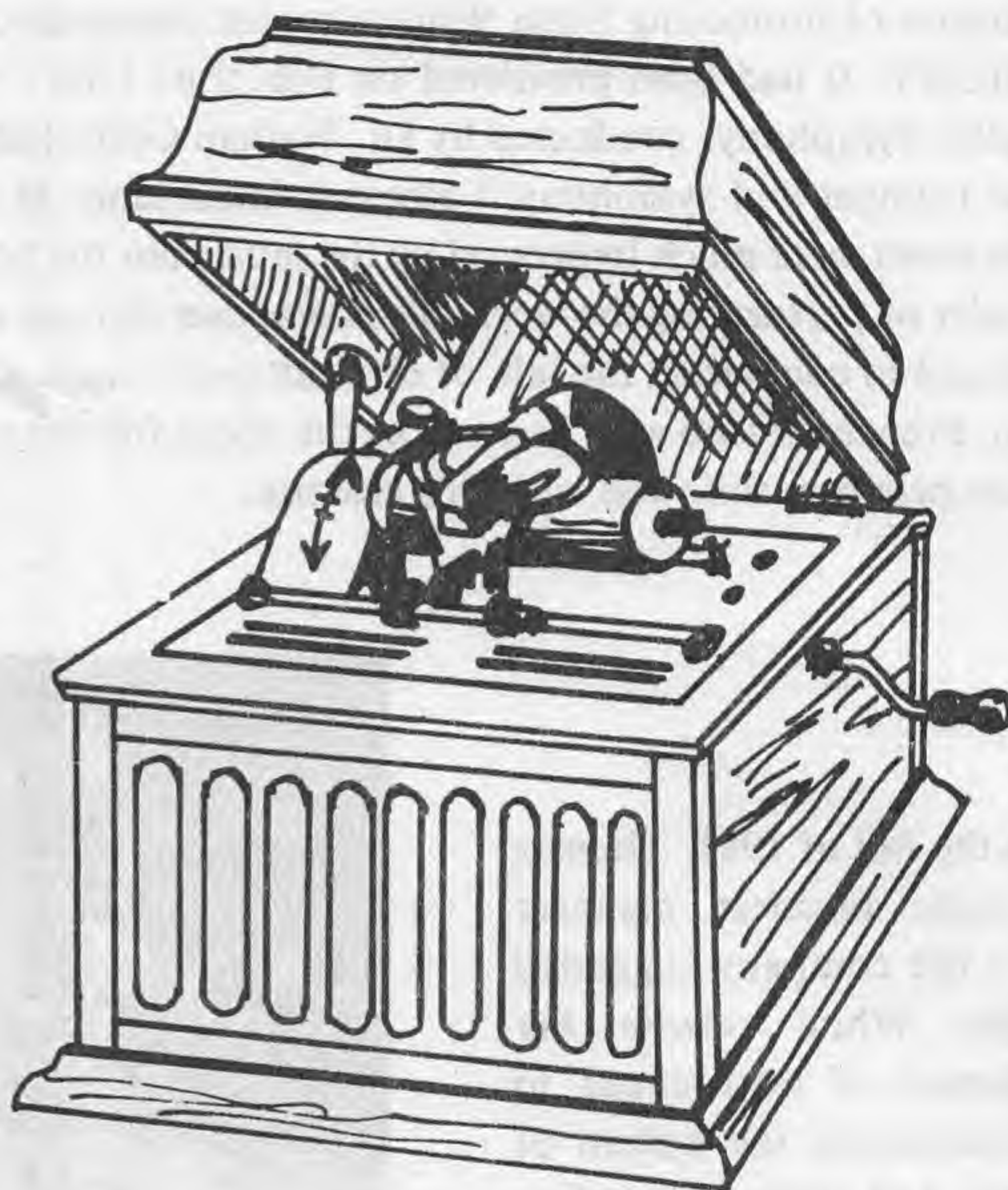
We now offer the students package at a bargain price. Cost of the manual has had to be raised to ten dollars, (\$10) when purchased as a separate item. This with the Berton cassette and the trumpet score of the solo part of the Suite is offered to students for fourteen dollars (\$14) plus one dollar for mail and handling charges.

Sold only by mail. Write to one of the addresses below.

**Edison Blue Amberol Recordings  
Volume II, 1915-1929 (512 pages)**  
is now available from APM Press,  
502 East 17th Street, Brooklyn, N.Y.  
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Copies are \$47.50 including postage  
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The book is hardbound and printed  
on heavy, glossy paper to preserve  
over 2,000 references to Blue  
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their original colors. There are  
over 200 artists photos, some never  
before published, plus photos of  
Amberola machines, chronologies of  
popular, operatic and foreign Blue  
Amberols of the period. A main  
feature of the book is a 30-page  
chapter on Blue Amberol artists by  
Jim Walsh with illustrations and  
artists' autographs from the  
original Edison files at the  
Henry Ford Museum. There are  
dozens of Blue Amberol record slips  
and Diamond Disc liner notes and  
information about the manufacture  
of Blue Amberol cylinders. Edition  
limited to 500 copies, each  
numbered and autographed by  
compiler/editor Ron Dethlefsen.



# EDISON BLUE AMBEROL RECORDINGS VOLUME II

## wanted

BA 5601 Dream House, BA 5711 Avalon Town, BA 4694 Cock-a-Doodle-Do, US 296 Uncle Josh in Department Store, US 1640 Uncle Josh and Insurance Agent, Georgia Melodian cylinders, will buy or trade. Paul Newth, 26 Gail Dr., Ellington, Conn. 06029. Also have suitcase of mint Columbia brown wax for sale.

These Vernon Dalhart Records: Harmony 1304 (as Mack Allen) VT 2304 "You Remind Me Of The Girl That Used To Go To School With Me" B/W "Barnacle Bill #2." Will pay \$100.00 if in E+ to New Condition. Regal #9859 - "My Mother's Humming Lullabye" - \$65 if in E to New. OKEH #40565 - "Drunkards Hell" - \$75 in E+ to New. Need many pop Dalharts on disc & cylinders. Send me your sales lists. Edwin J. Thome, Jr., 3707 Parkside Dr., Baltimore, MD 21206.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blasier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

Edison 4M wax Amberol Special "D" series in orange boxes and lids. Numbered D1 - D24. Need boxes, lids and records separately or complete. My sincerest thanks to all who have already helped me with this project, but I still need a few more to complete the set and improve some poor copies. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105.

Wanted: Tone arm and reproducer for cast iron universal phonograph. Arthur Koeh, 6172 Devon Drive, Columbia, Maryland 21044.

Wanted: Blank recording cylinder in good condition. Gary W. Mattscheck, 108 Montrose Avenue, Owego, New York 13827

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Unrestored external horn phonographs and parts machines. Also, Vogue Picture Records. Harvey Jackelow, 1174 E. 86th St., Brooklyn, N.Y. 11236

## Auctions

Write now for your copy of large auction list to be mailed out in the fall. All categories of 78's and some other nostalgic articles. Also offering cassettes of my personal collection at reasonable prices. SPIRIT OF 78'S, 2240 Eutaw Place, Baltimore, MD 21217



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Our thanks to all who helped in our previous requests for missing matrix numbers. It does pay to advertise in the GRAPHIC.

Still need assistance on following unknown masters. Serial (issue) numbers are shown.

(1) Masters appearing on label or in wax:

EMERSON 7176 - 10842  
FEDERAL 5330 - 5363 - 5368  
GREY GULL 2111  
RADIEX 2103  
SILVERTONE 2020 - 2165 - 2170 - 2337  
2352 - 2363 - 2387 - 2393  
CANADIAN APEX 8092 - 8237 - 8301  
CANADIAN BRUNSWICK 5287

(2) Control numbers appearing on label or in wax. I have true matrix numbers:

BROADWAY 8072  
DOMINO 323 as Jimmy Cannon;  
383 - 398 - 399 - 421 as Fred King  
ORIOLE 260 - 295 - 658 as Frank Evans;  
744 - 770 - 785 - 813 - 840 all  
with Hawaiian Serenaders  
PARAMOUNT 3101

(3) Masters probably do not appear on record. Available only from ledgers or files, if they exist:

ARTO 9075 - 9092 - 3103 - 7201 - 7214  
BELL (Most numbers)  
BRUNSWICK 2923 - 2924 - 2927  
OLYMPIC 14115 - 14116 - 17113  
PARAMOUNT 33018 - 33025  
PATHE 32266 - 32273 - 32277 - 32307 -  
32318 - 32335 - 32359 - 32361 - 32373  
PERFECT 12345 - 12352 - 12356 - 12386 -  
12397 - 12414 - 12438 - 12440 - 12452  
PURITAN 9018 - 9025  
VOCALION 14342 - 14368 - 14390 - 14399;  
15125 - 5074 as Jep Fuller

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Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgen-dorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

Auction Lists of Records - All types but mostly pre-1930's popular, some Red Seal, etc. Free list. RECORDS, R. 1, Box 54, Vestal, NY 13850.

FOR SALE: Blue Amberol Cylinders. Send stamp for priced lists sorted by category - Old Favorites, Dance Band, Military Band, Comic and Vaudeville, Operatic and Classical, Jones & Murray, Quartette, Uncle Josh. Ron Kramer, 131 North Shore Dr., Syracuse, Indiana 46567.

RECORD CATALOGS & other original printed literature, bought and sold. Send stamp for next list; or let me know what you have. Tim Brooks, 8422G 264th Street, Floral Park, NY 11001

## miscellaneous

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

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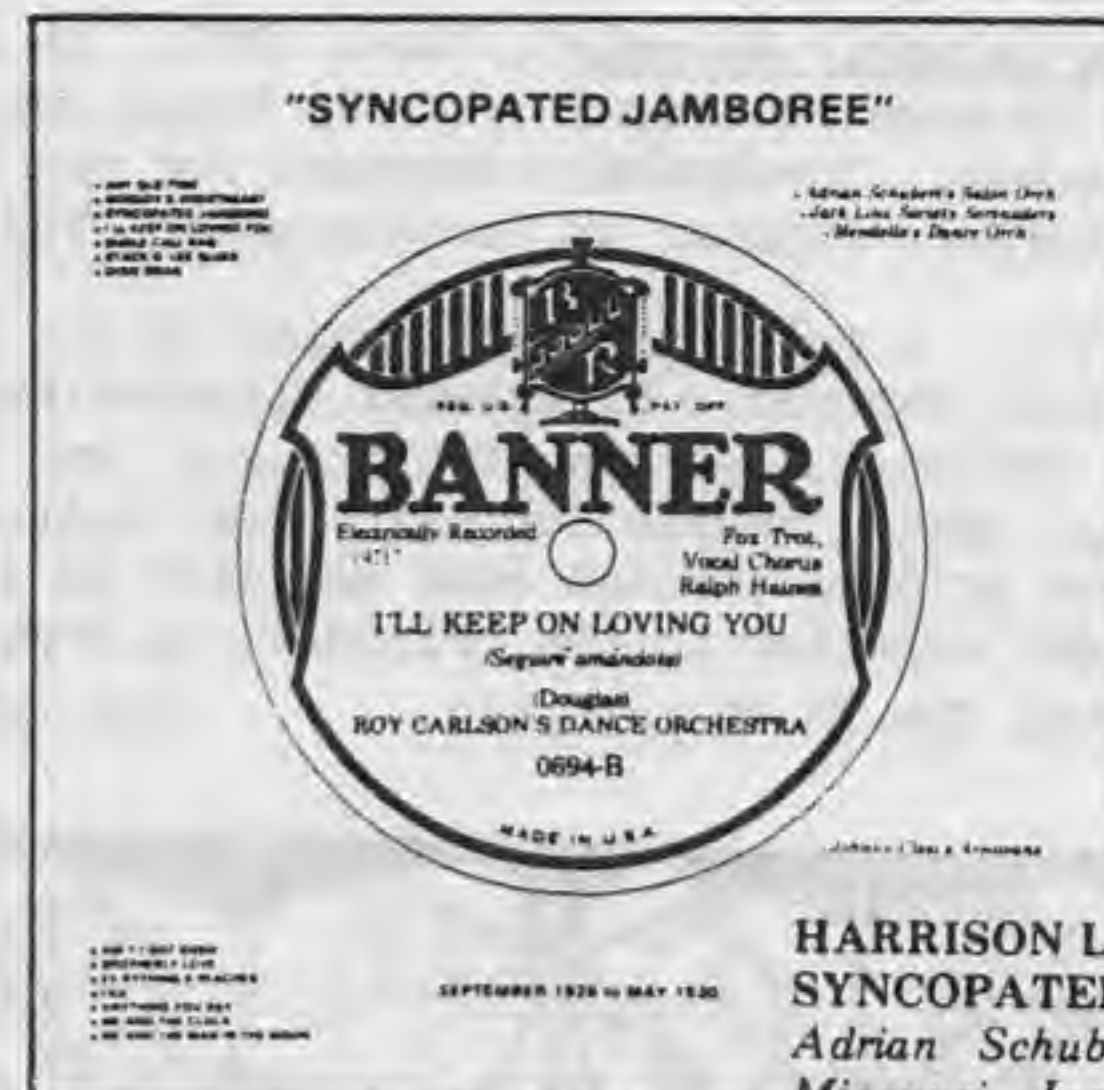
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